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**MUSIC
FROM
MEXICO**

GUEST ARTISTS

Cuarteto Latinoamericano

GUEST COMPOSER
MANUEL ENRIQUEZ

works by
**ENRIQUEZ
LAVISTA
REVUELTAS
TELLO**

Illuminating Introduction 7:15PM

SUNDAY MARCH 12, 8:00PM
PREMIERE DANCE THEATRE HARBOURFRONT

— MEXICO — FROM MUSIC

with special guests

CUARTETO LATINOAMERICANO

SAUL BITRAN - violin I
ARON BITRAN - violin II
JAVIER MONTIEL - viola
ALVARO BITRAN - cello

and guest composer

MANUEL ENRIQUEZ

Sunday, March 12, 1989

PROGRAM

SILVESTRE REVUELTAS Musica de Feria
(1899-1940) (1932)

MANUEL ENRIQUEZ String Quartet no.5
(1926-) (1988)
("Xopan Cuicatli")
I
II

AURELIO TELLO Dansaq no.2
(1951-) (1985)

*****INTERMISSION*****

MARIO LAVISTA Reflejos de la Noche
(1945-) (1984)

SILVESTRE REVUELTAS Quartet no.2
(1899-1940) (1931)
("Magueyes")
Allegro giocoso
Molto vivace
Allegro molto sostenuto

MANUEL ENRIQUEZ Quasi Libero*
(1926-) (1989)
I
II

Robert Aitken, flute

*world premiere

Technical Director:

Jean-Paul Langeloh

Tonight's performance is presented
in association with CBC-Stereo.



MANUEL ENRIQUEZ ●

Born in Ocotlán, Jalisco (Mexico), MANUEL ENRIQUEZ began his musical education with his father and later with Ignacio Camarena, and Miquel Bernal Jiménez. Later he received a fellowship to study at the Juilliard School of Music, where he worked with Iván Galamián in violin, chamber music with William Primrose, and composition with Peter Mennin. Later, he studied privately with Stefan Wolpe.

MANUEL ENRIQUEZ was a recipient of a Guggenheim Fellowship to work in the Columbia-Princeton Electronic Music Centre. He has also been commissioned to write works for the Donaueschingen Festival, the French Ministry of Culture, and the Warsaw Autumn Festival.

As a violinist, ENRIQUEZ has been a member of the National Symphony Orchestra of Mexico, the Cuarteto México, and concertmaster of the Guadalajara Symphony Orchestra. He was also founder of the Mexican Society for Contemporary Music and of the Latin-American Association for New Music, Director of the National Conservatory, and Director of the Music Department at the I.N.B.A.

Other accomplishments include being Director of the "Carlos Chávez" National Centre for Musical Research, Documentation and Information (CENIDIM); being a member of the National Council of the Seminario de Cultura; founding the International Forum of New Music, the Ethnic Music and Dance Festival, the Colonial Music Panorama and the Mexican Association of New Music. He is currently General Director of Music in Mexico and part of the Executive Committee of UNESCO.

Quartet no.5 - "Xopan Cuicatli"

"The Quartet no.5 has been thought of as a reminiscence of, or a reflection upon, the sonorous environment of my Aztec forefathers, as perceived by today's contemporary artist. Thus, although its content has colors and timbres that suggest a fantastic world, the auditory development and the language used are totally contemporary.

In remaining faithful to my aesthetic creed, especially to the present one, I parallel this idea by alternating passages containing musical material of a completely abstract nature with those which some people could consider traditional, as well as by including several very defined segments whose content is freer or quasi-aleatoric.

The interpretation of this piece requires a genuinely virtuosic quartet, although not in the usual sense of the word, but more in the sense of one having a profound understanding and control of the new instrumental colors and attitudes.

Quartet no.5 has the subtitle "Xopan Cuicatli", which means "Spring Songs", and is dedicated to my eternal friend, Joel Thome."

Manuel Enriquez

Quasi Libero

Manuel Enriquez composed Quasi Libero in early 1989 as a commission for New Music Concerts, tailored to the skills of Cuarteto Latinoamericano and flutist Robert Aitken. While using ancient Mexican rhythmic patterns and folk melodies as a creative springboard, the work combines both with determinate and indeterminate writing. The two movements consist mostly of quasi-aleatoric sequences, freer in duration than content, which demand a firm grasp of 20th century performance technique.



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Colin Tilney (harpsichord), and Gary
Kulesha's Third Chamber Concerto
with David Bourque (bass clarinet).
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SILVESTRE REVUELTAS ●

SILVESTRE REVUELTAS was born in Santiago, Mexico, on December 31, 1899, and died in Mexico City, October 5, 1940. Mr. REVUELTAS began violin lessons at the age of eight in Colima and in 1913 he moved to Mexico City where he studied with local teachers. He attended the Chicago Musical College, 1918-20 and 1922-24, during the latter period studying with Vaslav Kochansky and Ottakar Sevcik. He was active as a free-lance violinist and conductor until 1928, when Carlos Chávez, with whom he had appeared in violin-piano recitals, appointed him assistant conductor of the Orquesta Sinfonica de México (founded that year by Chávez). He remained with the orchestra until 1935. Revueltas also taught violin and chamber music at Mexico's National Conservatory.

SILVESTRE REVUELTAS began composing in 1917, following in his early works an impressionistic approach. He taught himself mainly by conducting contemporary orchestral music and by listening to his own scores.

Early in his career he discovered that the basso-ostinato device fitted the repetitious patterns of traditional Indian music, and he used it frequently. His good, sometimes caustic humor also adapted itself to Mexican traits. In the early 30's he began exploring atonalism and the structural use of instrumental tone coloring.

Quartet no.4 - "Musica de Feria" (Music of the Fair)

Revueltas' "Musica de Feria" is the most compact of all his quartets, not only because of its one movement structure, but also for

charango-like accompaniment, the first violin introduces the main theme in an ascending line.

C- The variation bears the title Pizzicato Ostinato. There are some occasional percussive sounds created by hitting the fingerboard.

A- Rapid, whispering harmonics encase the theme, played in tremolo by the cello.

D- The first violin plays a cadenza-like chord progression against a rhythmic and energetic background.

The finale is fugal, and the work concludes with three brilliant chords. Dansaq is a Quechua word for dance, and TELLO has dedicated the work to the Cuarteto Latinoamericano.

MARIO LAVISTA ●

Born in Mexico City in 1943, MARIO LAVISTA began his studies in composition at the Conservatory there with Rodolfo Halffter (b. 1900), a Spanish composer who emigrated to Mexico in 1939 and became a Mexican citizen shortly after. Although Halffter's early music contains echoes of his teacher, Manuel de Falla, he was the first composer in Mexico to introduce his students to the 12-tone techniques of Schoenberg. LAVISTA was also influenced by another teacher, Hector Quintanar, a former pupil of one of Mexico's most notable composers, Carlos Chávez.

LAVISTA later pursued his studies in Europe, in Paris at the Schola Cantorum, in Cologne (Rheinische Musikschule) and in Darmstadt. In 1970 he returned to Mexico and founded an improvisation group called QUANTA whose interest was not only in the exploration of

s i m u l t a n e o u s c r e a t i v e
i n t e r p r e t a t i o n b u t i n t h e
r e l a t i o n s h i p b e t w e e n " l i v e " a n d
e l e c t r o a c o u s t i c m u s i c s . H e a l s o
w o r k e d a t t h e E l e c t r o n i c M u s i c
L a b o r a t o r y o f M e x i c o a n d t h e
s t u d i o s o f t h e J a p a n e s e R a d i o a n d
T e l e v i s i o n (N H K) .

A s a p i a n i s t , L A V I S T A h a s p e r f o r m e d
m a n y c o n t e m p o r a r y w o r k s b y C a g e ,
F e l d m a n , C r u m b , S t o c k h a u s e n ,
B u s s o t t i a n d E n r i q u e z , a m o n g
o t h e r s , e i t h e r a s a s o l o i s t o r
p i a n o f o u r h a n d s w i t h c o m p o s e r
F e d e r i c o I b a r r a . L A V I S T A ' s m u s i c
i s f r e q u e n t l y p e r f o r m e d i n t h e
U n i t e d S t a t e s , a n d a t i n t e r n a t i o n a l
m u s i c f e s t i v a l s , s u c h a s t h e
I n t e r n a t i o n a l S o c i e t y f o r
C o n t e m p o r a r y M u s i c .

Reflejos de la Noche
("Reflections of the Night")

I n t h i s p i e c e , I h a v e w a n t e d t o
e l i m i n a t e a n y r e a l s o u n d s a n d u s e
e x c l u s i v e l y h a r m o n i c s o u n d s : t h o s e
" m a g i c d u s t s " , a u d i b l e r e f l e c t i o n s
o f e a c h o f t h e i r g e n e r a t o r s , w h i c h
h a v e b e e n o n l y u s e d i n m u s i c i n a
v e r y s p o r a d i c w a y . T h e t e c h n i c a l
d i f f i c u l t i e s t h a t t h e s e s o u n d s
i m p l y f o r t h e p e r f o r m e r s a r e
e n o r m o u s ; h e n c e t h e u s e o f a s i m p l e
a n d e a s i l y a p p r e h e n s i b l e f o r m , b o t h
f o r p e r f o r m e r s a n d l i s t e n e r s .

T h e t i t l e o f t h e p i e c e r e f e r s t o a
p o e m b y t h e M e x i c a n p o e t X a v i e r
V i l l a u r r u t i a c a l l e d " E c h o " .

" L a n o c h e j u e g a c o n l o s
r u i d o s ,
c o p i a n d o l o s e n s u s e s p e j o s d e
s o n i d o s "

(N i g h t p l a y s w i t h n o i s e s / c o p y i n g
t h e m i n i t s s o u n d m i r r o r s) .

" R e f l e j o s d e l a N o c h e " i s d e d i c a t e d
t o t h e C u a r t e t o L a t i n o a m e r i c a n o .

Mario Lavista

its inner cohesion. Due to a variety of sound combinations between the four instruments, he manages to achieve an almost orchestral dimension. We do not need much imagination to hear the trumpets and percussion of the music of a Mexican fair.

One of this work's main virtues is the precision with which Revueltas handles each aspect of its construction and development: the fast themes are brilliant, the slow sections inspired, the Mexican tunes are full of character and the rhythm is rich throughout the piece.

Quartet no.2 - "Magueyes"

Maquay is the Spanish word for the Mexican agave, and the quartet derives its name from a Mexican popular tune which bears that name. The theme of that song appears several times throughout the work.

Revueltas' quartet is composed of three movements: Allegro giocoso, Molto vivace and Allegro molto Sostenuto. As often happens in Revueltas' music, abstract episodes alternate with melodic, nationalistic passages. Aside from the obvious quotations of the "Magueyes" song, there appears to be another subjective but not less valid association that could further, and more intrinsically, explain the work's title: this is a sharp, prickly and, in a way, harsh quartet; not totally unlike the barren landscape of the Mexican highlands, and its ubiquitous magueyes.

AURELIO TELLO ●

Aurelio Tello was born in Peru in 1951, and studied composition, choral conducting and music education at the International Conservatory of Peru. He conducted that institution's choir as well as

the Contrapunto Chorus with which Tello recorded an album of 20th century choral music. Since 1982, he has lived in Mexico City, where he is currently Assistant Director and Researcher of the National Centre for Musical Research and Documentation.

Tello has composed several chamber music pieces, as well as piano, vocal and orchestral works. Being an important musicologist and researcher of Colonial Mexican music of the 17th and 18th centuries, he carries this research over to composing as he successfully combines pre-Hispanic elements with contemporary string technique. In 1982 he received an honorary prize in a Colombian competition for vocal composition, and was 1st prize winner of a 1987 Peruvian composition competition.

Aurelio Tello is a respected music critic, has written several books on Mexican music, and is a frequent collaborator in Mexican journals.

Dansaq II

This work is based on a short Peruvian Inca musical motive, and it is built as a set of five variations, with an introduction and a finale.

The introduction presents the main motive mostly fragmented, and embedded in an ostinato-like passage in the cello, while the other instruments intervene with sporadic events.

The following five variations can be played in any order, and the quartet has chosen the following order for tonight's performance:

E- A quasi-aleatoric variation.

B- Against the background of a



Cuarteto Latinoamericano

Created in Mexico in 1981, the quartet soon drew the attention of discriminating audiences and music reviewers, receiving the annual prize of the Mexican Critics Association in 1983.

Since then, the ensemble has performed in every major concert hall in Mexico and has toured extensively in Eastern and Western Europe, Scandinavia, South America and the United States. The Cuarteto's playing has been widely acclaimed for its accuracy, warmth, musicality and enthusiasm.

Despite its heavy performance schedule, the Cuarteto Latinoamericano finds time to record for a number of major record labels, making a special effort to perform and record works by Latin American composers such as Villa-Lobos, Ginastera, Revueeltas and Enriquez. It is this ability to render with equal success new compositions and the traditional masterpieces of the string quartet repertoire that makes Cuarteto Latinoamericano remarkable.

A WARM THANKS TO OUR VOLUNTEERS

Amy Beecroft
Eleanor Beecroft
Trevor Beecroft
Karen Freedman
Frances Macerollo
Laura Richmond
Brenda Valenteyn



Kurt Schwertsik

Twilight Music
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Violin Concerto — study score
— solo part
Instant Music
for flute and wind orchestra — full score
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for flute, violin, cello and guitar — score and parts
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for piano trio — score and parts
Kleine Blasmusik
for 2 trumpets and 2 trombones — score and parts
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for 4 horns

HK Gruber

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for ensemble — score and parts
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3 Single Songs for voice and piano

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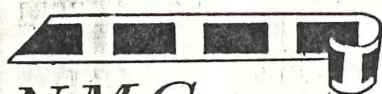
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